

**Kepelino's "Hawaiian Collection":
His "Hooiliili Havai," Pepa 1, 1858**

Translated and Annotated by Bacil F. Kirtley and Esther T. Mookini

INTRODUCTION

Kepelino (?1830-?1878), whose name is a Hawaiian transliteration of "Zephyrin," given him at his baptism as a Catholic, belongs with S. M. Kamakau, David Malo, and John Papa Ii in the front rank of native-born preservers and interpreters of the islands' ancient culture. Since his chiefly family (Kahoaliikumaieiwakamoku: to-be-chief-of-the-nine-districts), traced descent from the legendary priest Pa'ao, and was closely related to Ka-mehameha I, surviving remnants of the old hieratical knowledge inevitably became part of his legacy. Kepelino's formal education, however, was severely Catholic, and he was trained in the schools of that faith to become a lay teacher. He was never to teach, however, for in 1845, the year he received his diploma, no position was open for him. In 1847, Kepelino accompanied Father Ernest Heurtel to Tahiti for the purpose of aiding him in the work of a Catholic mission there. In Tahiti, having little to do, he grew bored, "played pranks", and was sent back to Hawai'i, where he resumed his studies. Besides attending classes at the Catholic High School at 'Āhūi-manu, Kepelino joined discussion groups interested in old Hawaiian culture, wrote controversial letters to the press, and, climactically, became private secretary to the dowager Queen Emma. When King Luna-lilo died in February 1874, a struggle for the throne ensued between David Ka-lā-kaua and Queen Emma, and Zephyrin Ka-ho-āli'i flung himself into this contest with reckless partisanship. Among his other acts of zealous support, he wrote letters during this period (while Ka-lā-kaua was acting postmaster) petitioning Queen Victoria of England and the king of Italy

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to intervene in Hawai'i upon Emma's behalf. Ka-lā-kaua, however, attained the throne, and Kepelino's acts, unsurprisingly, had not gone unnoticed. He was brought to trial upon a charge of high treason, found guilty, and, upon October 17, 1874, was sentenced to be hanged. Although his death sentence was commuted, Kepelino was forced to suffer a term in prison and was not pardoned and discharged until 1876. Soon after his release, around 1878, he died, apparently leaving neither wife nor children, but at least bequeathing as a legacy to futurity the following known works: *Mooololo Hawaii* (History of Hawaii), published in Hawaiian and English as *Kepelino's Traditions of Hawaii*, Bulletin 95, Martha W. Beckwith, ed., (Honolulu: B. P. Bishop Museum, 1932); *Ka Mooololo o na Ia Hawaii* (The Story of the Fish of Hawaii. Honolulu: 1867); *Hooihili Hawaii* (Hawaiian Collection): *Pepa* I, "He Mau Hana, Olelo, Manao, E Pili Ana i to Hawaii Nei" (Regarding the People of Hawai'i, What They Did, What They Said, What They Thought. 1858); *Pepa* II (1859), III (1859), IV (1860), *He Vahi Huli-Toa Manu Hawaii* (A Description of Hawaiian Birds. Honolulu: *Paipalapala Katolika*).

Information upon Kepelino the man is sparse, and a curious silence surrounds several aspects of his life. Information for this introduction is taken largely from Alfons L. Korn, *Letters from Molokai* (Honolulu: University Press of Hawaii, 1976), pp. 198 n. 3, 249 n. 3; from Martha W. Beckwith's edition of *Kepelino's Traditions*, pp. 3-7; and from newspaper accounts of his trial.

The authors of the work presented here had almost completed their task before discovering that two earlier translations of it existed, not fully catalogued, in the library of the Bishop Museum. The earlier of the translations—grasping for any literal English rendition, however absurd or meaningless in its expository context—is superficial and frequently erroneous; the second, prepared by a museum translator, is competent and honestly grapples with the obscurities and obliquities of Kepelino's writing, and in several instances when the meaning of the text was doubtful, the present translators have followed leads indicated by this unidentified predecessor.

The apparent simplicity of Kepelino's prose is deceptive. In many passages, his incomplete sentences or elliptical utterances elude a single definitive and incontrovertible interpretation. In other places, he obviously means more than he actually states, as when, for instance, he describes artlessly, in the commonplace and unpremediated words customarily applied to workaday material concerns, emotions and practices which lie at the uttermost edges of imaginable human malevolence. To translate certain portions of his text into their mere literal English equivalents would be an evasion, for the Hawaiian language

remains basically a spoken tongue, and in some passages Kepelino writes as though he assumes in his readers a tacit understanding, intimated through shared traditional experiences rather than through articulated exposition. The English rendition, consequently, attempts on occasions to go beyond a flat and bald literalness and to express implicit meanings, not fully verbalized in the Hawaiian.

The following persons have generously advised us upon certain problems which perplexed us: Mary Kawena Pukui, Samuel H. Elbert, Rubellite K. Johnson, and Sarah L. Nakoa. Any inadequacies in the present translation, however, must not be attributed to these kind helpers.

Hawaiian Collection
Regarding the People of Hawai'i, What They Did,
What They Said, What They Thought.

PAPER I.

I

Concerning the way of life of the Hawaiians.

1. The Hawaiians had a shiftless way of living in the old days, and the life today is very much like that of the past.
2. A life of idleness continues today—indolent, gluttonous, as before.
3. Dissolute, wanton, shiftless, with the goings from house to house, the seeking of favors, and so on. This is still seen.
4. They were a viciously-bent people—robbers, cheaters, aborters—and it is still so today.
5. A people who loved pleasure, loved the hula, rolling-stone games, surfing, shot-put games, swinging-on-vines, quoits, hidden-button games sledding. These amusements, except the hidden-button game, the shot-put, and sledding, are still seen.
6. A conceited people, like the Pharisees, who thought only of being admired. And so it goes on today.
7. A people fond of royalty, fond of adoption, eager to become favorites, with chiefs adopting not only chiefs, but commoners as well.
8. A people simply crushed beneath the chiefs, who lived in fear of them, while observing the royal decrees and other edicts.
9. However, this was a generous land in the old days, not at all like today. This difference comes from the white men, who came to peddle their goods.
10. A people devoted entirely to superstition. Everything was divine—man, trifles, bits of trash—all these were holy, except the leaping *pao'o* fish, because it jumps about. These corrupt practices all came from the false gods, according to the priests of these false gods.



HOOILILI HAVAII.

HE MAU HANA , OLELO , MANAO ,

E PILI ANA

I to Havaii nei

PEPA I.

I

No te ano o ta noho ana o to Havaii nei.

1. He noho ana uha to Havaii nei mai tahito mai , a te noho nei no , e lite loa no me ia va i hala'tu.

2. He noho ana palaualelo , a te mau nei no ; he palela , he aihalale , a mau no.

3. He toata , he patiatia , atauhelo , pataulele , ia mea'tu ia mea'tu , a te itea nei no.

4. He hanauna matutona , poya , pataha vale , omilo , a te hana nei no i teia va.

5. He hanauna puni lealea , puni hula , olohu , heenalua , maita , lele tovali , tilu , puhenehene , heeholua , a te itea nei no tetahi mau lealea , toe atu no ta puhenehene , maita , heeholua.

6. He hanauna ieie , manao nui latou i ta mahaloia mai , & . , tohu *parisaio* , a te mau nei no.

7. He hanauna puni alii , puni hanai , puni hivahiva , hanai na'lii i na alii a me na mataainana.

8. He hanauna pe vale malalo o na'lii , noho veliveli imua o latou , me ta malama i na tanayai alii , a pela nei.

9. He aina lotomaitai nae i ta va tahito , a te ane lite ole nei ; a o teia lite ole , mai na haole mai , na latou i piepiele.

10. Hanauna puni hoomanamana ; aole mea atua ole , tanata , omoo-moo , opalapala , & . , he mau atua vale no ; a toe tahi paoo letei no ta letei. A o teia mau hana tolohe a pau , no na'tua vahahee mai no , ma ta olelo a tahuna atua vahahee.

II

Tabu.

The tabu has three separate divisions. The tabus are not alike, some being more severe than others. The priestly tabu takes precedence over the royal tabu and the tabu of the gods. The tabu of the gods is higher than the royal tabu, and the tabu of the gods and royal tabu are nullified by the priestly tabu.

The priests are from chiefly rank—bone, flesh, and blood are royal, like Ka-mehameha I, who died before me, and Luahine¹ who is still living today. As to the old days, it was as follows:

Priestly tabu. This tabu was placed over all the chiefs and all the commoners. It was a dread tabu demanding all the people and chiefs to act in accordance to the will of the priests. If the royal tabu was violated by servants of the priests, the punishment would not be death.

Royal tabu. This was a tabu placed over all the commoners, but not over the priest and his men. If a chief or commoner violated a priest's place, then, according to the priestly tabu, that chief or that commoner must die.

III

The nature of the Devil.

The following was what a person did who desired to worship the devil. In whatever he did, whether concerning a man, rocks, lava outpourings, lizards, sharks or the like, he prepared, for that type of god, a special place, a most isolated place. When this was ready, he performed the proper prayer to whatever he was going to deify, whether Pele,² Hi'iaka,³ 'Unihipili,⁴ or Ka-hō-āli'i.⁵ These were important gods and to them were said prayers to entertain, glorify, flatter, exult, and induce friendship. That was how they worshipped.

H

Te Tapu.

Etolu mau apana iloto o te Tapu ; he mau tapu lite ole , oi atu tetahi mamua o tetahi. O te tapu tahuna te tapu oi atu i to te tapu alii , a me te tapu atua. O te tapu atua te poo o te tapu alii. Ma.. te tapu atua a me te tapu alii i te tapu tahuna.

A o na tahuna , noloto o na'lii ; he ivi , he io , a he toto alii , e lite me Tamohameha I i hala ia u , a me Luahine e noho nei. O te au tahito ; a eia no :

Tapu tahuna. He tapu e tau ana maluna o na'lii a pau , a me na mataainana a pau . he tapu veliveli e toi ana i na tanata a pau me na'lii a pau e hana e lite me ta pono i to tahuha manao. Ina i toloheia te tapu alii e to tahuna tanata , aole mate.

Tapu alii. He tapu ia e tau ana maluna o na mataainana a pau , a toe atu tahuna-me tanata ona. Ata , ina i tolohe i to tahuna vahi , he alii paha , he ino paha , ma.. te'lii , ma.. te tanata i te tapu tahuna.

III

Te ano Tepolo. (Diabolo.)

Penei ta hana a na tanata e hana'i , te matemate latou e hoomanama-Tepolo. (Diabolo.) Ma na hana a pau , he tanata paha , pohatu paha , he pele paha , he moo , he mano , ia mea'tu ia mea'tu. E hoomatautau'e auanei oia i vahi tapu no ua'tua nei , he vahi tapu , he vahi tupono i te ano atua , a he vahi mehamēha no hoi. A matautau teia mea , hana oia i ta pule tupono i tana mea e hoomana'i , he Pele paha , he Hiiata paha , he Unihipili paha , Tahoalii paha. He mau atua nui teia ; ia latou na pule hoolalea , hapahapai , hoooomalimali atu , hoohootietie atu , hoohoalohaloa atu. Pela e hoomanamana'i.

The Deification of objects.⁶

If a person desired to deify something, this is what he did. He took whatever he chose—it could be a bone, hair cuttings, fingernail clippings, or something similar—from a deceased person, or else another substance such as a gourd, lizard, stone, or anything. This he put into a coconut shell or in to a long gourd calabash. Next, on a small altar, he offered, without fail, *'awa* morning and evening. This god [resulting] was called *'Aumakua*⁸ and had the characteristics of a true god. If it were taken to a volcano, it then became *Hi'iaka*; if taken to the sea, *Manō*⁹ [shark]; if put into a coconut shell, *'Unihipili*. All these names suggest the large number of gods; but the source, however, is a single one. The many names are like the many parts coming from a single bone, or fingernails, or hair, or the like. This ritual is called *heia*,¹⁰ deifying of all the parts.

If a baby died at birth or after being delivered from its mother's womb, this child was thrown into a proper place in the sea. There it became a shark god. Then its keeper performed a ritual with offerings of *'awa* and other things on a small stone altar erected on the beach. The shark keepers placed the *'awa* on the altar there and chanted morning and evening. They did this unfailingly until it gained strength. They chewed the *'awa*, put it in a bowl, strained it into a half coconut shell, took it to the water's edge, then poured it into the mouth of the shark, praying as follows: "Here is food, oh god, *'awa*. Eat and become strong. Don't go hungry and let the body¹¹ die. Man eats to become strong. Listen! When you go out upon the open sea, watch for trouble back here, for mishaps caused by others. Don't be angry, impatient. Don't sneak off like a rat. Go, then look after those left behind. Listen, you multitudes of sharks, myriads of sharks! Here is food, *'awa*. Eat much, then go. Go far away, but look after those left behind, for troubles, for misfortune. Listen! An offering. Long life to the chief¹² and me, the shark keeper." [Another] prayer. "Go there and look, you who peer in the dark coves, the crevices, the murky depths of the sea, you who smash great coral heads and sting rays of the vast flow of the calm sea of Tahiti and Holani-ku;¹³ the great fish, swiftly disappearing, quickly in the calm sea, place where the surf breaks, at the sandy shore of the beach; the big fish with sharp teeth, flashing teeth. Be gone! Snatch with your teeth! Tear the island apart! Bite, kill the man! Flip your tail, turn and split the heavens, move and shake the earth, dash your tail, dry up the sea, go everywhere, far and near! Offered. Save the descendants! Finished."

IV

Ta Hoatua ana i tetahi mea,

Ina i manao tetahi e hoatua i tetahi mea, eia ta hana e hana'i. Lave oia i tana mea e matemate ai, he vahi ivi paha, lauoho paha, maiuu paha, &c., o ta mea mate; a i ole ia, he mau mea e ae paha, he ipu paha, moo paha, pohatu paha, a me ia mea'tu ia mea'tu. Alaila, vaiho ma ta puniu, a ma ta hoteo paha. Alaila, papaia-ava (1) i tahiata me te ahiahi, a pela no e hana mau ai. A ua tapaia he atua *Aumaiua*, he atua ponoi te ano. A ina e laveia iloto o ta pele, he Hiiata ia; a ina i laveia i te tar, he Mano ia; ina i vaihoia iloto o ta puniu, he Unhipili ia. A o teia mau inoa tinitini me he mau atua tinitini la, hootahi no tumu; a he lehulehu na inoa e lite me ta lehulehu o na apana i vavahiia noloto ae o ta ivi hootahi paha, maiuu paha, lauoho paha, &c. A ua tapaia teia hana he *heia*, (hoatua i na apana a pau.)

Ina he teiti ma.. ta tetahi mai ta opu mai o ta matuahine, a mavahò paha, e hooleiia no ia teiti iloto o te tai me tona vahi maitai, alaila, lilo i atua *Mano*. Alaila, hana tona tahu i vahi pule, me tetahi pohatu *papaia*, (1) me ta ava, a me na mea e atu. Ma ta matalae no, ilaila e tuluia i ta pohatu *papaia*. Ilaila na tahu mano e *papaiaava* i (2) a e tatotalo ai i tahiata me te ahiahi. Pela no e hana mau ai a itaita. Mama ta ava a te tanoa, alaila, hoto iloto o ta apu, lave i ta matalae, nini i ta vaha o ta mano, pule iho la: « Eia ta ai, e te atua la, he ava. E ai i itaita, i ole

(1) *Papaia*, he heiau lilili.

(2) *Papaiaava*, tau i ta ava ma ta heiau.

e pololi, i ma.. ta hoapio; e aina te tanata i itaita. E! te hele la i ta moana, nana mai ana i ta pilitia o hope nei, i ta ulia mai a tetahi; mai manavahua, teemoa, mai hoioiole, hele ana, maliu ana i hope nei. E! outou, tini a ta mano, ta lau o ta mano, eia ta ai, he ava, ai nui, a tu a hele. Hele nui ana, nana i hope nei, i ta pilitia, i to poino. E! molia. E ola ia Talani, a ia'u i te tahu mano. *Pule*. Te holo la ta! oe, o ta mea nana e halo ta natele, ta nanao, te toielelepo o ta moana, ta mea e vavahi ta putoa nui, hihimanu, tuahevaheva o te peleio o te tai maiaea o Tahiti lau o Holanitu; ta ia nui, hoomiona, elemimo o te tai paeaea, tai tuanalua, aeone o ta matalae; ta ia nui. niho oi, niho vavata, aata; e apu, e mo..ta..motu, e nahu, e ma.. te tanata. E vala ta hui, e tahuli oa ta lani, e oni ianei, e naue ta honua, tapetu ta hui, e maloo te tai, e holo ta piana i hiitua i hiialo. Molia. E ola na pua. Amama.

Gods of bone.

A certain bone of a deceased person is set aside by his relatives because of their cherishing love for him, and as a result of those occurrences the deceased is changed into a god called an *'aumakua*, a god relative.

Here is the method. The bone is put into a coconut shell or inside a long gourd calabash and mana is imparted to it through worship. Then defiled taro tops and stones used as toilet paper are given as food for the god. Raw taro tops and smooth stones, stones coated with excrement, wood chips, and tinder are scattered about, then the bone is deified and set apart, with anxious care. That is the procedure until the bone gains strength, for in the beginning it possesses no godly characteristics. This is how mana was imparted: "Listen! Here is food, oh god; tossed taro leaves. Fill yourself out, bone being made into a god. Eat until full. The victim is dead and ascends to Hinakauulu."¹⁴ Thus it was done until the bone became divinely powerful, because it had no mana so long as no one worshipped it. It is then [after being worshipped?] that a new god is made, so says the master of the god.

An offering for the god is brought, then another prayer is said at the completion of the offering. "Come! Come! Come! Come into being, you god with the wild bat eyes. You stink! You are a feeble god with filthy eyes, eyes small like those of a rat of the plains snatching butterflies. Go, go back as a billowing cloud of the sea. Turn about and go back to your numerous relatives of the family of Papa-nui-hānau-moku."¹⁵ You are born a god, I a man."

V

Tahi atua ivi.

He vahi ivi ia i hoanaeia'i e ta pilina o ta mea ma.. mamuli o ta minamina a me te aloha; a mamuli o ia mau mea e hooliloia'i ta mea mate i atua; *atua* tapaia he *Aumatua*, (atua pilipilitana.)

Eia ta hana. Vaiho i ta ivi iloto o ta punu, a i ole ia, iloto o ta hoteo paha, a hoomana. Alaita, laaluu me ta pohatu hooiei-na-lepo i ai na te'tua; he luau mata, me ta ae pohatu, pohatu hootina lepo, tahoa-hoa, pulapula'hi, hooilelei, heia, molia proo. Pela e hana'i a hiti i ta va itaita; no ta mea, aole i ano atua i tinohi.

I ta hoomana ana: E! eia ta ai, e te'tua; he luau hooileileina. E hoo-polapola, e hooivi-atua, e ai a maona, i ma..ta lua'hi, pii ia iluna io Hinatauuu. Pela no e hana mau ai a e mana; no ta mea, aole i mana no ta mea ole i hoomana, a he atua hou hoi, vahi a tahu atua.

A laveia ta mohai, pule hou no no ta pau ana o ta alana: O! O! O! Ua o oe, ua lio opeapea mata'tua, &. , o hauhauna pilapilau mai nei oe. Ooe tahi atua pulevaleva, tahi atua mata pilau, mata iole iti o te tula poipoi pulelehuā, e hele, hoi ana, e taohu-punohu moana, huli e hoi iou tini hanauna o te eveve o Papa-nui-hanau-motu. Hanau oe he'tua hanau au he tanata.

VI

Kiha-wahine.¹⁶

This was a female *mo'o*¹⁷ worshipped by the royal families. She was, so say the ancient ones, a native-born chiefess, who was transformed into a god by these chiefs for themselves and who was then called the *'aumakua* of the chiefs. A singularity of Kiha-wahine was her tickly nose. Those chiefs watched over this *mo'o* in the god houses where her keepers worshipped her with offerings of tapa and various other things. The tabu of this sneezer was death. There were so many tabus relating to her that it is impossible to speak of them all. Here is one tabu of Kiha-wahine. During the period of the *makahiki* festival¹⁸ (upon the last day), the god Loa,¹⁹ the god Poko,²⁰ the god Ka-pala-'alaea,²¹ Ka-hō-āli'i, the god Ku'i,²² the god Pā'ani²³ and all the gods were brought forth. The image of the goddess Kiha-wahine, in all her finery, in a *pā'u*²⁴ and with all manner of clothing proper for her female nature, was then taken aboard a canoe. The paddlemen of this goddess took their places and cried out, announcing that the tabu of this goddess was immediately in effect, as though the goddess herself were actually there. Then the cry proclaiming a tabu on the approach of a sacred personage was announced as follows: "Kapuwō!²⁵ Kapuwō! Kapuwō! to the tabu of Kina-wahine. Kapuwō! Death to those who move! Prostrate!"

If there were a canoe on the sea at that time, those on the open top of the canoe must prostrate themselves or be killed by the keepers of this goddess. After the goddess passed by, then they could arise and go elsewhere. If they did not act fittingly they were killed.

VII

Ka-hō-āli'i.

This god, Ka-hō-āli'i, was a chief, an actual chief, not a deified bone or the like, but a chief from within the royal ancestry who was worshipped by Ka-mehameha I. He was a chief who, in his divine role, acted insanely by going about with no outer clothing or *malo*. Incomprehensible indeed! The people trembled as they worshipped this deified mortal chief, this god who ate the eyes of men.²⁶ If he decided to go with the one holding his tabu flags²⁷ and should he see a beautiful woman, he would ravish her. The descendants of Ka-hō-āli'i, great chiefs of exalted chiefly families, are alive today. Because of his name, his tabu exceeded the royal tabu and because men feared him, they called him Ka-ka-lia [chills come from fear], Koke-ka-make [sudden death]. His tabu was twofold: the royal tabu and the tabu of the gods.

VI

O Tiha-vahine.

He vahi vahine moo teia i hoomanaia noloto ae o ta hanauna alii. He yahine alii maoli no , vahi a tahito ; a ua hooliloia nae , e ua poe alii nei , i atua no latou ; a ua tapaia ta *Aumatua* o na'lli. Tiha-vahine , he ihu maneo te ano. A malama no ua poe alii nei i ua moo nei iloto o na hale atua , me tahu hoomanamana ia ia , me na mohai , na tapa , tela mea teia mea. A o te tapu o teia ihu maneo , he tapu mate ; a o ta nui o tona mau tapu , aole pau i ta hai atu. Eia-tetahi tapu o ua Tiha-vahine nei. Ina i hiti i ta va matahiti , (oia ta la hope) alaila , hele te'tua Loà , te'tua Poto , te'tua Tapalaalaea , te Tahoalii , te'tua Tui , te'tua Paani a me na'tua a pau loa. Alaila , laveia ua Tiha-vahine nei iluna o ta vaa me tona mau tahito a pau , ta pau a me na mea e ae i tupono i te ano vahine. Noho na aihoe o ua'tua nei , pule no hoi ta ulono-pule , a i ta ulono ana , tapu tote te tapu o ua'tua nei , me he atua la i ite mata ia. Alaila tala te tapu O ! penei : Tapu O ! tapu O ! i te tapu o Tiha-vahine. Tapu O ! Ma.. ta ou ! E mo..e !

Ina he vaa tetahi e lana ana i ta moana ia manava , e moe ta pono iluna o ta vaha o ta vaa , o mate auanei i tahu atua. Aia hala te'tua imua , alaila , ala'e a holo atu ma tahi e. Ina ole pela , o tona mate no ia.

VII

O Tahoalii.

O Tahoalii , he alii teia atua. He alii maoli no , aole he ivi , aole he mea e ae , he alii noloto ae o ta hanauna'lli i hoomanaia e Tamehameha I. He alii me he pupule la ma tona ano atua ; aole tapa , aole malo , he taiepa nae. A hoomana no na tanata ia ia , me ta haalulu imua o ua'ilii tanata hoatua nei. A o teia atua , ai no oia i ta mata o na tanata ; a ina i manao oia e hele pu me na mea nana e paa na lepa tapu o ua atua tanata nei , ina ite oia he vahine maitai , hana tolohe no ua'tua nei me ua vahine nei. A o na pua o ua Tahoalii nei , eia no te ola nei . he poe alii nui o ta hanauna alii tietie. A no tona inoa , teu atu tona tapu i te tapu alii ; a no ta matau o tanata ia ia , tapa latou o *Tautalia* , o *Totetamate*. A o tona tapu , ua maheleia i na apana elua , te tapu alii , te tapu atua.

Black magic is the work of the devil, according to my way of thinking. To witness this act is more terrifying than merely to hear about it. I observed this frightening thing two or three times, and this is what the death-working priest does. He takes something belonging to his intended victim, which can be a bone, fingernail clipping, or perhaps hair cutting. If the sorcery is malevolent in nature, the *kahuna* steals from the person he intends to harm something like spittle, feces, or a similar substance. Gaining possession of such a thing, he then goes inland to get green *'akia*, *'auhuhu*, *lauhue*.²⁹ He brings a white chicken, a white dog, a black pig, as well as other things. Then he lights a fire, closes the openings [of his hut] securely, and addresses a short prayer to Milu³⁰ and Uli.³¹ At its completion, he makes an appeal and then gestures over the offering, while saying: "Here is a gift oh god. Work powerfully against the victim, the enemy. Close his eyes."

Pule kaholo [a short, rapid prayer] for self protection: "Oh god, oh Milu, oh Uli, examine the rights and wrongs of your keeper. If there be wrongdoing, forgive me. Let the covetings, the lust, the restless desire, the grasping and other transgressions be forgiven."

Pule pepehi [prayer to kill]: "Ah! Mana! Mana! Kill the upstart, crawling here, crawling there! Seize the man! Eat his eyes! Eat, eat! Stop up his rectum, stop it up! Put out his eyes! Stop, stop, stop up his rectum! His eyes stink, his rectum stinks, his mouth stinks! Stench here, stench there, stench unbearable!"

*Pule 'umi*³² [prayer to strangle]: This prayer was said into the fire by the master of black magic as he held his breath. This was a materialization of the one who is the target and during this invocation the specter of the victim who is being dealt with rises in the fire and seems to struggle with the master of the death-chant. To observe this thing is terrible—as though you were at the time actually seeing the devil and as though the devil were giving all his power to the death-praying sorcerer as he holds his breath. The length of this breath-holding is about two hours. And during this length of time his voice is silenced, as though dead in the fire, a fire that does not burn him. Here is the strangulation spell: "Oh Milu, here he is, down here! Here is your food, feces; here is your fish, fecal worms; here is your *'awa*, body hair; here is your water, urine! Ah, he dies! He is dead! Finished utterly!! Here is your fish lying in the cold! Finished." He then takes a deep breath. That is the end. Then he says: "In the days that remain the victim will die."

VIII

Ta Anaana.

O ta anaana , he hana teia mai te debolo (diabolo) mai , vahi a tuu noonoo. He mea veliveli te ite mata i teia hana mamua o ta lohe pepeiao vale ana. Elua , a etolu paha , tuu ite mata i teia mea veliveli. Eia ta hana a te tahuna anaana. Lave oia i tetahi mea o ta mea ana e manao ai , he ivi paha , he maiuu paha , he lauoho paha. Ina anaana ma te ano tolohe , e aihue no oia i tetahi mea o ta mea ana i manao ino ai , te tuha paha , ta hana lepo paha , e lite me ta mea ana e lave ai. A loaa , pii oia i ta atia mata , ta auhuhu , ta lau hue , ia mea'tu ia mea'tu. Huli no hoi oia i ta moa lava , ta ilio lava , ta puaa hiva , a me na mea e atu paha ; hoa te ahi , pani na puta a paa ; alaila , pule ia Milu ia laua o Uli ; pule uutu , pau , alaila , tahoahoa , a hoani ae i ta mohai , me ta i ana'e : Eia ta alana e te'tua , e mana ta lua'hi , ta hoapaio , i pili ta mata.

Pule taholo , a palepale nona iho : « E te'tua , e Milu , e Uli , nanaia ta pono a me ta heva o te tahu o outou. Ina i heva , e tala mai , talaia ta lia , talaia te tuto , ta hiaa , maaia ana , ia heva atu ia heva atu.

Pule pepehi. « A ! Mana ! Mana ! Ma.. ta eu , he eu e , he eu la ! Tiina ta ia la he tanata ! Aina tona mata , aina , aina ! A pio ta amo , a pio , a pio tona mata ; a pio , a pio , a pio tona amo ; pilau tona mata , pilau tona amo , pilau tona vaha pilau e , pilau la , pilau loa , & . & .

Pule umi. He pule ia i puleia me te umi o ta hanu o te tahu anaana iloto o te ahi. He hoailona ia o ta mea i manaoia ; a ma ia pule tu te tahoata o ta mea i hanaia iloto o te ahi , ma te ano hatata me te tahu anaana. He veliveli te ite ia vahi , me he mea la ua ite maopopo ia te diabolo ia manava : a me he mea la ua haavi te diabolo i tona mana a pau i te tahu anaana , iloto o ta hanu paa ana , aneane elua hora ta loihi o ta hanu ole ana pela. A no ta loihi o ta manava , aole hiti ta leo , a me he mea mate loa la te ano iloto o te ahi , me ta vela ole no. Eia ta *pule umi* : E Milu e , eia mai te iho atu la ; eia mai to ai , o te tut.. ; eia mai ta ia , o ta naio ; eia mai to ava , o ta huluhulu : eia mai ta vai , o ta mimi. A ! mate e ! mate loa ! pio loa ! ! Eia mai ua ia e moe nei i te anu ! Amama. Puha ! pau. Alaila , hai ae la : E mea la i toe , ma.. ta lua'hi !

The important prayers are incomparably long. It is impossible to learn them in one month, and they are most wicked prayers, the evil of which is like the evil of the devil.

IX

The transmission to another of the power of death-working sorcery.

Anyone wishing to become a master of the black art should present himself before a practicing sorcerer. He should go before this sorcerer bearing offerings of a chicken, or a pig, or a dog, or *'awa*, for it is not proper to go the first time without having made an offering to the devil. When these things are ready, then instruction in sorcery prayers begins. The pupil is taught evenings and mornings. In the instruction, the master sorcerer prays to the devil, while holding the offering in his hands and asking as follows: "Oh Ku-'ai-pilau [god who eats filth], here is the offering, (chicken, pig, or whatever) from Mea [the name of the apprentice], a man who wants you. Therefore, come again! You are wronging this person. Here is the offering; therefore, let the knowledge of death-mana and life-mana be his entirely. Don't refuse, lest you be tossed into a dung heap. An evil god, rotten. Here then is your guardian." When this is over, the two sit down for the teaching of all the prayers. That is what is done continually until the prayers, as well as all the proper incantations for eternal destruction, are correctly memorized. When these things are learned by heart, the apprentice then eats the head of a worm, or the ear or eye of a dead man. At the end of the *'ailolo*³² ceremony, the apprentice directs his prayer, a prayer invoking death, to the destruction of a living human being. If the intended victim dies, he has mana; if his efforts have no effect on the one he attacks, he must be taught again. He does this until his victim dies. Through these things, it becomes clear if the aspiring sorcerer's apprentice commands mana or not. But if the teaching sorcerer is without foresight, he gives all his knowledge and all his power to his apprentice. He soon realizes that he is beset with trouble resulting from this—not just trouble, but death at the hands of his apprentice. Therefore, the master sorcerer, out of fear of being killed, does not give all of his mana to his apprentice.

A o na pule nui , he pule loihi launa ole. Aole paha e hiti te ao i ta maulama hootahi ; he pule ino loa ; e lite me te ino o te diabololo , pela no te ino o ia pule.

IX

Ta hooili ana i ta mana maluna'tu o tetahi ma te ano anaana.

Ina i matemate tetahi o lilo i tahu anaana , e hele no oia imua o te tahu anaana maoli. Me ta mohai e hele pu ai imua o ua tahu anaana nei ; he moa paha , he puua paha , he ilio paha , he ava paha. Aole pono te hele vale atu me ta mohai mua ole ia o te diabololo. A matautau teia mau mea , alaila , hiti te ao i ta pule anaana , a ao no me ia i na ahi-ahi a me na vanaao a pau loa.. I te ao ana , pule atu la te tahu anaana i te diabololo me ta paa ana i ta mohai ma tona lima , a noi no penei : E Tuaipilau e , eia ta mohai , he (moa paha , puua paha , &c.) na (Mea) , he tanata i matemate ia oe. Nolaila , e hoi mai oe. Ua lavehala oe ia ia nei. Eia ta mohai : a nolaila hoi , o ta ite hoi paha , o ta mana ma.. , o ta mana o , e pau ia ia nei. Mai hoole , o hooleiia oe i tiona. He atua ino , he pilau ; a nolaila , eia te tahu a ! A pau teia , alaila , noho iho la laua , a ao mai la me nei i ta pule a pau. A pela no e hana mau ai a hiti paa pono na pule , a me na taina a pau e pono ai. A paa ia mau mea , ailolo ta haumana i te toe , a i ole ia , i ta pepeiao paha o te tanata mate , he mata paha. A pau ta ailolo ana , alaila , tia ta haumana i tona pule i tetahi tanata ola , he pule tia a mate. Ina mate ta mea ana i manao ai , ua mana ; ina aole mana i ta mea ana i tia'i , alaila , ao hou no. A pela , a hiti ma.. ta mea i manaoia ; a ma ia mea e atata'i ua mana ta mea i matemate atu e lilo i tahu anaana. Ata , ina he tahuna anaana naupo , a haavi oia i tona ite a pau , a me tona mana a pau i tana haumana , e ite auanei oia i tona loohia e ta pilitia ; aole o ta pilitia vale no , a ta , o ta ma.. maoli ona i tana haumana. Nolaila , aole i haaviia ta mana a pau i ta haumana , o ma.. te tahu anaana.

The covenant of men and devils.

This is something that has always happened in this archipelago from the earliest times and which continues today: devils dwelling with true human beings of this earth, living as their husbands or wives. If the devil shows himself in the guise of a man and has adulterous relations with a human female, that female becomes like the devil. In the same way, a man who sleeps with the devil in the spirit world would also become like one. If this man or this woman has adulterous relations with humans of this world, the devil is quick to take anger at his mortal companion and inflict punishment. If there is no adultery, then those people remain forever his satanic companions. In appearance these people, owing to the lust they lavish upon their spirit-companions, look very weak and sickly. Strange! If you ask this group of Satan's-fellows, they will support these devils with words of praise, as if they were better than their friends of this world. The devils teach these people diabolic songs in the spirit world, and these they do sing—horrifying songs, with evil and obscenity greater than in songs ever composed by human beings—songs emerging from flame, resounding in this world, but with obscenities unknown. A wonder! That is the kind of thing such a being does.

From this devil's work women often give birth to children of a most evil kind. For instance: if a woman conceives a child from frequently sleeping with a devil in the spirit world, at birth the child will be of a most evil form. Sometimes it is that of a lizard, another time that of a shark, chicken-dung, volcanic stone, or yet again a god image. These are the kinds of children issuing from the union of women and devils. Yet these worthless children have become revered as gods and are called '*Aumakua* [guardian spirit], *Hānau-kama'kua* [children born as gods], *Kalahala* [redeemer], *Kia'i* [guard], *Kilokilo* [diviner], and so on.

X

Te tuitahi ana o na tanata me na diabol.

He mea mau ia ma teia pae-aina mai ta va tahito mai , a te mau nei no. Noho a tane , noho a vahine ta noho ana o na diabol me na tanata maoli o teia ao. Ina i hoite mai te diabol ia iho ma te ano tane , a hana tolohe me tetahi vahine maoli , o ta lilo no ia o ua vahine nei me te diabol. A pela no te tane te moe oia me te diabol i ta uhane , o ta lilo loa no ia. A ina i hana tolohe tetahi tane paha , a vahine paha , me na tanata maoli o teia ao , o ta huhu tote no ia o ua diabol nei i tona hoa tanata , a hoopai no. Ina tolohe ole , pili mau no tela mea teia mea me tona hoa-diabol. A i ta nana tu i teia poe , he poe palupalu loa , o-maimai , no te aloha i na hoa-uhane o latou. Tupanaha ! Ina e ninau atu i teia poe hoa-diabol , ae mai no latou me na olelo mahalo no ia mea , me he mea la he oi atu i to na hoa o teia ao. A ao no na diabol i ua poe nei i na mele diabol ma ta uhane , a mele no ua poe nei i teia mau mele diabol. He mele veliveli , a oi atu tona ino , a me tona pelapela , mamua o na mele i hanaia e na tanata maoli ; he mele tu i te ahi , he mele tu i te ao ma na mea pelapela i ite ole ia ma teia ao. Tupanaha ! Oia ta hana ana o ia mea.

A ma teia hana diabol , hanau pinepine na vahine i na teiti ano ino loa , penei : ina hapai ta vahine i te teiti ma ta moe pinepine me te diabol i ta uhane , a hanau mai te teiti , he teiti ano ino loa , he ano moo i tetahi manava , he hanau mai , a he ano mano tetahi , he ano lepo moa tetahi , he ano ala ; he ano atua-tii tetahi. Oia na ano o na teiti mailoto mai o na vahine hui pu me na diabol. A ua lilo no nae i Atua hoomana no latou teia poe teiti lapuvale , a ua tapaia he *Aumatua* , a he *Hanau-tama'tua* , he *Tatahala* , he *Tiai* , he *Tilotilo* , & . & .

Counter-sorcery.

The matter of counter-sorcery concerns all death-working sorcerers. The master of black magic skillful in countering the sorcery being directed at him by another is the true wizard. The one who does not know this skill is an amateur.

There are two important things in black magic: bringing about death and saving life by counter-sorcery. Here is how it was done: if the sorcerer thinks of praying someone to death, his intended victim dies. Here is the second: if someone decides to kill the counter-sorcerer and in ignorance and in the erroneous misconception of what he knows directs his skill at the master wizard, he will assuredly not succeed. Rather this will happen. The master, who already knows of his great danger, at once brings down his counter-sorcery and redirects the spell upon the one who wants to do him harm, turning the evil force back upon him. His first action is as follows: first he searches within himself, looking carefully for wrongs he has perhaps done to the person who is trying to do him harm. When he finds his adversary, then immediately the two fight by driving the devil back and forth by means of spells until one of them is killed, consumed by the devil. If the knowledge of one is greater than that of the other, the number of prayers he knows is also greater, and the one lacking mastery is killed. All of these are things they do.

Ho'opi'opi'o³⁴ [a kind of imitative magic].

Ho'opi'opi'o is the third type of death-working sorcery. *Ho'opi'opi'o* differs from spelling-to-death-sorcery [*'anā'anā*] and sending-messengers-of-death-sorcery [*ho'ounauna*], as these latter two were done in secret and were forbidden to be practiced before people. *Ho'opi'opi'o*, was by no means hidden from the people. The prayers of *ho'opi'opi'o* were native chants which were sung by everybody; yet the singing was not alike. If ordinary mortals sang, they did not kill anyone, for the reason, they were not in covenant with the devil in the working of *ho'opi'opi'o* and singing. But if the person who knew these things and all the magical practices cast a *ho'opi'opi'o* spell upon one lacking knowledge, the latter was killed. Should he [the sorcerer] place his hand upon his own head, [his victim] would have headaches; if he held his loins, [the latter] would have a pain in his side; if he held his belly, [the victim] would have diarrhea, and so on.

XI

Te Tala.

He mea te Tala i pili i na tahuna anaana a pau, O te tahu anaana ata-mai ma te tala ana i ta anaanaia mai e tetahi, oia te tahuana oiaio ; a o ta mea ite ole ma ia hana, he *holona* ia.

Elua mea nui iloto o ta anaana, o te *ta..* mate, o te *tala*-ola. Eia te ano : ina i manao atu e *ta..* mate i tetahi, ma.. no ta mea i manaoia. Eia ta lua : ina i manao mai tetahi e *ta..* mate i ta mea *tala*, a tia naau-po tana pule i te atamai, iloto o tona manao tuhiheva e ma.. ta mea ana i ite ai, aole nae e mate, eia no : ite te atamai i tona pilitia nui ano e, o te *tala* tote no ia nona iho, a hoihoi atu i ta pule i ta me i tolohe mai ia ia, a luli hou te tia iluna ona. Penei ta hana mua : hootolotolo mua oia ia ia iho, me ta imi maopopo i tona lavehala i ta mea i tolohe mai ia ia. Ina i loa te tu, o to lava paio tote no ia, a hiti i ta va e mate loa i tetahi o laua, me te tipatu atu tipatu mai i te diabololo e ai i tetahi o laua, a hana no na'pule. Ina oi atu ta ite o tetahi mamua o tetahi, a he nui na pule ana i ao ai, o ta mate no ia o ta mea ite ole i te atamai Oia na hana a latou a pau loa.

XII

Ta Hoopiopio.

He apana etolu ta hoopiopio no ta anaana. Aole nae i lite loa, no ta mea, o ta anaana me ta hounauna, he hana malu ta hana ana, me te tapu inua o na tanata a pau ; a o ta hoopiopio, aole huna iti imua o ta lehulehu. A o ta pule hoopiopio, he mele maoli no i meleia e na tanata a pau, aole nae lite te mele ana. Ina mele na tanata vale, aole mate tetahi ia latou ; no ta mea, aole tuitahi latou me te diabololo iloto o na hana hoopiopio a me na mele ; ata, ina hana ta mea i ite ma ia hana me na taina a pau, a hoopiopio mai i ta mea ite ole, mate loa. Ina tau ta lima i te poo, he nalulu ta mai ; ina paa i ta puhata, he lou ia ; ina paa ta houpou, he va-hi ia, & &.

XIII

The Diviner.

The diviner was united entirely with the devil in knowledge and power. He was like a god when he performed important rites. He looked at things up above and down below, made comparisons and made a decision like one who observes fish movements from a high place. He got this from the devil. He prayed all the while, bobbed his head up and down and said: "This is a great upset for the clouds are fleeing. . . . This is a rebel chief, for the cloud is a small cloud bank. . . . A chief dies, for the cloud above is lying down. . . . This is a visitor, for the clouds persist."

Thus is done the work of the seer, who did not point with his fingers lest he strike an eye and blind the vision of Lono'opua-kau,³⁵ the god of seers.

The diviner does not pray to death, although his knowledge is closely related [to this art]. He is almost like the skilled medical priests.

All the power and destructive commands of praying to death, sending messengers of death, and divining are the same in the method of transmission.

XIV

The Prophet.

The prophet held a position that was promised to a human being who was the devil's assistant. When a new infant was born, the child's father took him to the *heiau*; ³⁶ later he sent for the prophet, who came to him. Then he offered a prayer calling the devil to come and see his helper, and afterwards a high priest gave a name, a nickname, to this child. When this was over, the baby was returned home. After two *anahulu*³⁷ periods, (that is eight days), he took [the child] again to the *heiau*. There the child was circumcised, and a white tapa flag, a misty-white chicken, coconuts, bananas, red fish and other things were given as offerings. Afterwards, the real name of this child was announced, a name by which he was to be called and which was derived through prayer. That was how it was done. This ritual was associated always with the image-priests and the guardians of Pele. This child just mentioned then became a sacred child. All the knowledge and power of the devil were assumed entirely by this child. His name-chants were prayers addressed to the devil, and sacred, not to be chanted outside the *heiau*, only inside. When it was that period designated for prayers to the god-images, all the chants of this child were then performed. The priests chanted them in the *heiau*. When the fathered returned home, he chanted out the name-chants of his son, while the people in the house consequently were required to remain perfectly still and not walk about anywhere until the time of the prayer's final end.

XIII

Te Tilo.

O te Tilo , te tuitahi loa ia me te diabolō , iloto o ta ite a me ta mana. Me he mea atua la , te hana nui loa ia ; o ta nana ana i na mea o luna me na mea o lalo nei ; a hoopili , a toho no , e lite me ta mea i tiloia , a me te diabolō mai , me ta pule holoholo ana , a me te timotimo ana o te poo iluna , ilafo , me ta hai ana iho : « He auhee nui teia , te hee nei te ao.—He alii tipi neia , te pua iti ae nei te ao.—Ma.. ta lani , he ia moe hao to luna.—He malihini teia , te momomote nei te ao. »

A pela na hana tilo e hana'i , me te tuhi ole o ta lima , o tu ta mata , a matapaa paha o *Lonoopuatau* te'tua o ta poe filo.

A o te tilo , aole ia he hana anaana , he ano pili i ta ite ; aneane lite me na tahuna lapaau atamai loa..

O ta anaana , o ta hooanauna , hoopio pio , tilotilo , ua lite pu ta hoo ili ana o na mana a me na taina a pau.

XIV

Ta Ma.. Taula.

O ta Ma.. —Taula , he vahi oihana ia i hoohitia e haavi i te-tahi tanata i hope no te diabolō. Ina he teiti hanau hou , lave no tona matuatane ia ia i ta heiau ; a mahope , tii i ta ma.. taula , a hele mai ta ma.. taula ; alaila , pule , a hea atu no i te diabolō i hoi mai e ite i tona hope. Alaila , haavi mai te tahuna nui i ta inoa o ua teiti nei , he inoa tapatapa. A pau ia , hoihoi ma ta hale. A hala elua anahulu po , (oia na la evala ,) alaila , lave hou imua o ta heiau , ilaila e tahe ai ta mai o ua teiti nei , me na lepa teoteo , me ta moa uatea i mohai , ta niu , ta maia , ta ia ula , & . & . A pau ia , tapa mai ta inoa maoli o ua teiti nei , i inoa hea mau ia ; he inoa tu pule na. Pela ta hana. A o ia hana , pili me na tahuna tii a pau , a me na tabu pele. A o ua teiti nei , ua lilo i teiti tapu. A o ta ite , a me ta mana a pau o te diabolō , ua pili loa me ua teiti nei. A o na mele (*inoa*) o ua teiti nei , he mele (*inoa*) pule diabolō no , he inoa tapu , aole pono te meleia mavaho o ta heiau , maloto no. I ta va e tu puleia'i te'tua tii , ia va e hana pu ai na mele a pau o ua teiti nei. Na na tahuna no e mele iloto o ta heiau. A i ta va hoi ta matuatane i ta hale , nana no e uloulono ta inoa o ua teiti nei , me ta noho tapu o ta poe ma ta hale , aole holoholote io ianei , ahiti i ta va « Amama.

The Gods of Boxing, Hand-to-hand Wrestling,
Sports, and other activities.

These were the very last of the images in the *makahiki* procession of deities. They were called by the people of Hawai'i the gods of fighting, boxing, and sports. Much entertainment took place in association with these gods, such as during the time when all the tabu gods went forth: Ka-hō-āli'i, a god in human form; Kiha-wahine, a *mo'o* god; Kālai-pāhoa,³⁸ a law-enforcing god; Ka-pala'alaea, the god of taxes; Kā'ili,³⁹ a kingdom-snatching god; Loa, a *malo*-taxing god; and Poko, a *pā'ū*-taxing god.

The first day of the *makahiki* festival was the great day, a day of joy for the chiefs and for the commoners, for the skilled and for the unskilled, for the high and mighty and for the gluttonous lie-about. It was a day when labor was forbidden. The activity for the *makahiki* festival was as follows. As the time for the *makahiki* festival approached, the chiefs and commoners readied everything for the festival. The chiefs prepared ahead of time beautiful capes, leis of distinction (such as feather leis, whale-tooth pendants), bracelets, and all kinds of beautiful things. The commoners did the following. They prepared things, taking time, yet hurrying to make the essential things: for the chiefs, feather capes and the crested feather helmets streaked with colors, many huge feather standards made by skilled artisans, royal *malos* and *pā'ūs* made by people skilled in printed tapa work, shawls of fine gauze-like tapa, shawls put together by people skilled in beating tapa to perfection; and for themselves, their own *malos* and *pā'ūs*. The name of this happy day was *hi'uwai*,⁴⁰ a joyful day for the new year.

When these preparations were made and the food, including all manner of vegetables, the tapa and all the decorations were readied, then all was in order. Just before the *hi'uwai* days, the food and all things delicious and sweet were cooked. On the eve of the approaching day, from night till dawn, the chiefs and commoners bathed in their beautiful garments. It was not proper to take them off and go about naked. It was a most shameful thing on this day. The chiefs and commoners did the same. On that day, honored chiefs and the number of men they had, as well as chiefs with the *'ili kapu* [tabu against contact with clothing or bedding of others], who were untouched by males, untouched by females, were seen.

XV

Te Atua Tui , Motomoto , Paani &

O na vahi atua panina loa teia iloto o ta huatai atua matahiti ; a ua tapai e to Havaii nei he'tua Motomoto , Tui , he'tua Paani , & , no ta nui loa o na mea lealea i hanaia me nei vahi mau atua , penei : i ta va e hele ai na'tua tapu a pau loa ; oia te Tohoalii he'tua tanata ia , te Tiha-vahine he'tua moo ia , te Talaipahoa he'tua booto tanavai ia , te Tapala-alaea he'tua auhau ia , Taili he'tua taili aupuni ia , te'tua Loa he'tua auhau malo ia , a me te'tua Poto he'tua auhau pau ia.

I ta va matahiti , oia ta la mua o ta matahiti , he la nui iala , he la olioli na na'lii a me na mataainana , no na loea a me na tuelo , ta poe tehateha me ta poe aihalale ; he la tapu hana. Penei ta hana no ua matahiti nei. A totote i ta va matahiti , hoomatautau na'lii i na mea a pau no ta va matahiti , pela no hoi na mataainana a pau loa. Hoomatautau e na'lii i na aahu maitai , a me na lei hanohano , lei hulu , lei nihopalaoa , tupee , na tahito o tela ano teia ano. A pela hoi na mataainana. Hoomatautau e latou io la-honua , l uliu , avivi e latou i na mea e pono ai. He ahu ula to na'lii me na hata hoonionio , a me na tahili nui tuahevaheva a na lima o ta poe atamai i hana'i , na malo a me na pau alii a ta poe loea atamai i hana noe-noe ai , na tihei talutalu a me na tihei tuitui a ta poe atutu i hoomitioi ai , me na malo a me na pau a ua poe loea noeau nei i atutu ai. A ua tapai ta inoa o ia la olioli he *Hiuvai* , (he la olioli te ano no ta matahiti hou.)

A matautau teia mau mea i ta hanaia , ta ai a me na mea ano ai a pau , te tapa a me na tahito a pau , alaila pono. A mamua iho o na la *hiuvai* , tahu ta ai me na mea a pau , na mea ono a me na mea momona a pau loa. A hiti mai la ia la , hele na'lii a me na mataainana a pau loa i ta vanaao po lilo i ta *hiuvai*. Me na aahu nani no e auau pu ai ; aole pono te vehe a hele vale ta ili , he mea hilahila loa ia ma ia la. Mai na'lii a na mataainana oia tahi-ana lite. Ia la e iteia'i na'lii hanohano a me ta nui o tona mau tana-ta , a me na'lii ili tapu , pa tane ole a pa vahine ole.

These chiefs with the *'ili kapu* were carried on stretchers, which was done by commoners. They honored their *'ili kapu* chiefs by carrying them on stretchers on their shoulders, all the while these chiefs threw into the water their fine clothes and all that had come into contact with their bodies. When all these fine clothes were drenched, then these people went to put on dry clothes, in a secluded place, lest they be seen naked by the common people. Later, they went back in the stretchers again, and again they threw off their clothes into the water. When the bathing was done, they returned and feasted in comfort with much happiness. The sun having appeared, the god Poko, the god Loa, Kihawahine, Ka-hō-āli'i, Kā'ili, Kālai-pāhoa, Ka-pala-alaea, the Mamala hoa,⁴¹ and gods of every kind left. When they [the procession] finished their upland journey, which they made first, they then went to the sea in canoes. Many chiefs, image-carrying priests, and all the guardians of the gods went along. During the progress silence was imposed and everybody observed the tabu. When those gods finished the journey, the god Ku'i appeared. Then all the chiefs went before this god of boxing to box with the commoners. When this image left, then the god Mokomoko⁴² appeared. His specialty was hand-to-hand fighting. The chiefs, adult men, old men, and young men wrestled. When this was done, the god Pā'ani was brought forth. His specialty was sports, all kinds of amusement, the hula, the hidden-button game, games played with sugar-cane flowers, and so on.

Maneleia no ua poe alii ili tapu nei iluna o na manele. Pela no hoi na mataainana ; hoohiyahiva latou i ta latou mau ili tapu , manele a amo maoli paha i ua poe teiti ili tapu nei , a hoolci atu me na tahito a pau e pili ana iluna o to latou tino iloto o ta vai. A pulu ia mau tahito a pau , alaila , hoaaahu i ua poe nei me na aaku maloo ma tahi nalo , o itea mai ta ili e tanata ; a mahope , manele hou atu , a hoolci hou iloto o ta vai , a pau ta auau ana , alaila , hoi , ahaaina me ta oluolu , a me ta olioli nui. A mahiti ae la ta la , alaila , hele te'tua Poto , te'tua Loa , Tiha-vahine , Tahaalii , Taili , Talaipaoa , te'tua Tapalaalaea , ta Mamalahoa , a me na atua o tela ano teia ano. A pau latou i ta hele mamua ma uta , a ma ta moana paha ma na vaa , hele pu hoi na'lii he nui vale , me na tahuna tii a me na tahu atua a pau loa. Ia hele ana , to te ano , malama na mea a pau i te tapu. A pau atu la ia poe atua i ta hele , alaila , oili mai la tahi atua Tui ; alaila , hele tela'lii teia'lii imua o ua vahi atua Tui nei e tui ai me na mataainana. A hala ia vahi atua , alaila , puta mai tahi atua Motomoto , he motomoto no hoi tana hana ; motomoto na'lii , na tane , na elematulé a me ta poe ui. A hala ia , tu ana tahi atua Paani , he paani tana hana ; tela lealea teia lealea , ta hula , puhenchene , puili , &.

Honolulu,

Pai-palapala Katolika.

August , 1858.

NOTES

¹ Luahine was the founder of a famous line of ruling chiefs; see John Papa Ii, *Fragments of Hawaiian History* (Honolulu: B. P. Bishop Museum Press, 1959), p. 19. The Luahine to whom Kepelino refers is presumably the wife of Ka-mehameha I's son, Ka-'o-lei-o-ku: Sanford B. Dole, *Memoirs of the Hawaiian Revolution* (Honolulu: Advertiser Publishing Company, Ltd., 1936), p. 11.

² Pele (lit., lava flow, volcano, etc.) is a goddess of vulcanism and also a goddess frequently invoked in incantations. The members of her family, like Kapo and Hi'iaka, are also sorcery deities.

³ Hi'iaka-i-ka-poli-o-Pele is a sister of Pele, and, like her, a frequently-supplanted sorcery-goddess. She figures in one of the most renowned of the Pele legends, and made the eventful journey to Kaua'i to fetch Pele's lover, Lohi'au.

- ⁴ 'Unihipili are corpses (or, upon occasion, only a portion of a body, like bones or hair) imbued with demonic power through regular ceremonies and incantations. Though the spiritual agents served their *kahu* (keeper) obediently and performed unquestioningly their assigned malefic tasks, if ever he neglected the proper rituals and tributes due them, they killed him. A discussion of 'unihipili practices is found in Joseph S. Emerson, "The Lesser Hawaiian Gods," *Hawaiian Historical Papers*, No. 2 (1892), pp. 1-24.
- ⁵ Ka-hō-ālī'i (lit., the chiefly companion) was the first portion of Kepelino's family name, Kahoaliikumaeiwakamoku. In Hawaiian mythology the sinister Ka-hō-ālī'i is a god of the underworld, and in one episode withholds the sun from the earth (Martha W. Beckwith, *Hawaiian Mythology* [Honolulu: University of Hawaii Press, 1970]). A nude man acted as his representative at various ceremonies, and this surrogate was given to eat freshly extracted human eyes during the tabu of Ku, at *heiau* dedications, or at the dread eye-snatching ordeal of assembled chiefs: see Beckwith, *ibid.*, pp. 50-51, 106; David Malo, *Hawaiian Antiquities* (Honolulu: B. P. Bishop Museum Press, 1971), pp. 152, 157.
- ⁶ This aspect of sorcery is discussed in passing by Joseph S. Emerson, "Kahunas and Kahunaism," *The Mid-Pacific* (June 1926), pp. 503-512. He quotes Kepelino's work and gives a partial translation (pp. 505-506), which differs greatly from the present one. The usual Hawaiian term for the process of imparting spiritual power (mana) to an object is *ho'omanamana*.
- ⁷ 'Awa, or, more commonly, Kava, refers to *Piper methysticum*, the root of which is used to prepare a mildly narcotic and intoxicating drink. It was and is used, like alcohol, both as a stimulant and as a beverage accompanying food. In post-contact times, alcoholic liquors almost entirely replaced 'awa in seances.
- ⁸ 'Aumakua. These gods generally were guardian deities of a family (though some had a broader constituency) and exercised a dominant role in the individual Hawaiian's religious experience. S. M. Kamakau in *Ka Po'e Kahiko* (Honolulu: B. P. Bishop Museum Press, 1964), describes the relationship of Hawaiian families to their 'aumakuas, and (see Parts Two and Three) some of the ritual processes of creating them. Beckwith in *Hawaiian Mythology*, Chapter IX, also treats the subject and shows, in particular, how these supernaturals are depicted and evaluated in Hawaiian tradition.
- ⁹ *Manō* (lit., shark) in this case would be an 'aumakua or 'unihipili in the form of a shark—a familiar spirit, that is, possessing the form of a shark.
- ¹⁰ *Heia*. See Mary Kawena Pukui and Samuel H. Elbert, *Hawaiian Dictionary* (Honolulu: University of Hawaii Press, 1971), where objects are defined as having the quality of being *heia*, rather than *heia* being a ritual. According to Kepelino's usage, *heia* is a process.
- ¹¹ "Body" is a somewhat *recherché* rendering of the Hawaiian "*hoapio*," fellow-prisoner, which appears to be a clerical euphemism based upon Philemon 23 in The New Testament. Kepelino has a pronounced tendency toward the ecclesiastical idiom.
- ¹² Ka-lani, lit., "the chief", who was honorifically termed the "divine" or "heavenly".
- ¹³ Hōlani-kū. According to Pukui and Elbert, *op. cit.*, the word refers to the "name of a mythical place." Stars observed by priests were Hōlani-ālī'i and Hōlani-kū." Rubellite K. Johnson and John K. Mahelona, *Na Inoa Hōkū* (Honolulu: Topgallant Publishing Co., 1975), p. x: "Holaniku (East Holani), a variant of Helani, Kua-i-Helani. A star observed by priests. Note: Fornander associates this name with the island of Ceram (Serang) in Indonesia [For. 1971: 151]. The qualifier Kū associates Hōlani with the east, that is, East Hōlani. Hōlani is a very ancient pronunciation of Helani. In mythology Hōlanikū is an ancient homeland, while Kua-i-helani, often pronounced Kuai-helani, is one of the sky levels" (*ibid.*, p. 5).
- ¹⁴ Hinakauulu. The translators could find nothing definite upon this deity. The context of her name suggests that Hinakauulu (Hina-possessed-by-a-spirit? Hina-of-the-grove?) is a deity who wreaks vengeance on the dead.

- ¹⁵ Papa-nui-hānau-moku (lit., Great-Papa-who-gave-birth-to-islands), a goddess who bore the islands of Hawai'i, Maui, to her husband, Wākea, and O'ahu to a lover named Lua: see Peter H. Buck, *Vikings of the Pacific* (Chicago: University of Chicago Press, 1959), pp. 247-248. Martha W. Beckwith, *The Kumulipo* (Chicago: University of Chicago Press, 1951), p. 232, lists her name on line 1794 of the Hawaiian creation chant. Since this section of the text is extremely obscure, the translation in places is conjectural.
- ¹⁶ Kiha-wahine (lit., lizard woman). Martha W. Beckwith, *op. cit.*, pp. 125-126, writes that this goddess was a deified human being, an 'aumakua, with the form of a *mo'o*, a dragon-like supernatural lizard. Ka-mehameha I set up her image in a *heiau* and claimed her as one of his chief war deities. Kepelino's whole section upon Kiha-wahine is translated by Joseph S. Emerson, "Kahunas and Kahunaism," pp. 503-512.
- ¹⁷ *Mo'o* (lit., lizard), any kind of reptile or supernatural creature with reptile associations.
- ¹⁸ *Makahiki*. This festival promoting fertility was held yearly during the four months of the rainy season, generally October to February. Usual tabus and occupations were suspended, athletic games and contests took place, and processions of priests and nobles, collecting tribute and enjoying feasts along the way, leisurely circled the islands in both directions. See David Malo, *op. cit.*, Chapter XXXVI, and Beckwith, *Hawaiian Mythology*, pp. 34 ff.
- ¹⁹ Loa was the "Long-God" of the *makahiki* festival and was represented by "a straight wooden post or mast about ten inches in circumference and ten to fifteen feet long" and the image was borne clockwise around the island during the *makahiki* procession (Beckwith, *Hawaiian Mythology*, p. 34).
- ²⁰ Poko (lit., short), the "Little-God", a figure in the *makahiki* festival who was borne by a procession in a counter-clockwise direction through the uplands (in contrast to Loa's clockwise procession). See Beckwith, *ibid.*
- ²¹ Ka-pala-'alaea (lit., smeared with ochreous earth). Kamakau, *op. cit.*, p. 20, describes the *akua kapala 'alaea* as a god painted red with 'alaea earth. On one side he was tabu, and on the other side free (noa).
- ²² Ku'i-a-lua (lit., lua-fighting blows) was the god of trainees in *lua* fighting. . . . After finishing training, the student ate the eyeball of a victim. See Pukui and Elbert, *op. cit.*, p. 390.
- ²³ Pā'ani (lit., play, sports) is a deity who apotheosizes the spirit of play.
- ²⁴ *Pā'ū*, a woman's skirt or sarong.
- ²⁵ *Kapuwō*, the tabu cry signalling the approach of a sacred being or person, and, in the case of Kiha-wahine, the necessity for prostration (Pukui and Elbert).
- ²⁶ "This god ate the eyes of men." See note 5 on Ka-hō-āli'i.
- ²⁷ Tabu flags. See Malo, *op. cit.*, p. 101. In a counter-sorcery *kuni* ceremony, flags were put at four corners of a quadrangle and a fire was built within the area marked (*ibid.*, p. 214). The flags were made of white tapa, and the *makahiki* season was signalled by a display of such banners. Joseph S. Emerson, "Kahunas and Kahunaism" pp. 503-512, relates that once while he was on an engineering task, an old Hawaiian mistook his (Emerson's) surveying flags for these tabu signs.
- ²⁸ *Maleficium*, the classical European term for black-magic, approximates the Hawaiian 'anā'anā, a word which is translated popularly as "death-praying," but which also is used frequently to describe malignant sorcery in general. Since often more than praying is involved—that is, rituals or ceremonies are performed—the term "death working" has been used here to translate the word 'anā'anā. The phenomenon itself, which principally involves the sorcerer's mutilation or destruction of an object once intimately and physically associated with his victim—hence bringing, through psychic repercussion, a similar effect upon the human target—is practically universal, and is treated, with lavish documentation, by Sir James Frazer in *The Golden Bough*,

under the topic "Sympathetic Magic (Homeopathic and Contagious)." 'Anā'anā-type sorcery occurs almost everywhere. Joseph S. Emerson, "Selections From a Kahuna's Book of Prayers," *Hawaiian Historical Society*, Report 26, pp. 507-509, gives several illustrations of the curse chants used, and they are chillingly malignant.

- ²⁹ 'Akia, 'auhuhu, lauhue. All these plants are poisonous.
- ³⁰ Milu is the ruler of the underworld in Hawaiian mythology. His name, like that of Hades (Ades), became synonymous with the world of the dead itself. See this entry in Pukui and Elbert, *op. cit.*, and "Glossary of Hawaiian Gods," prepared by Rubellite K. Johnson.
- ³¹ Uli. She was one of the arch-deities of sorcery, and she is invoked in numerous prayers and ceremonies of the black art. The name primarily means a dark color: See Pukui and Elbert, *op. cit.*
- ³² *Pule 'umi*. In a note upon Kamakau's text, Martha W. Beckwith wrote: "The *pule 'umi*, or prayer or strangulation, was one in which the *kahuna* prayed in a special way over an object belonging to an intended victim before burning it. He drew a long breath and began to pray in a loud voice, growing gradually fainter and fainter until the voice died down in a whisper. Then he took another breath, and so on, until finally he writhed in imitation of his victim." See Kamakau, *op. cit.*, p. 140, n. 4.
- ³³ 'Ailolo ceremony. Pukui and Elbert, *op. cit.*, give the following: "Ceremony marking the end of training, so called because the student ate ('ai) a portion of the head, and especially the brains (*lolo*) of a fish, dog, or hog, offered to the gods." Kamakau, *op. cit.*, p. 121, remarks that the state of the animal, when cooked, was supposed to be prophetic of the graduate's future progress in his specialty.
- ³⁴ *Ho'opi'opi'o*. Pukui and Elbert, *op. cit.*, define *ho'opi'opi'o* as: "a form of sorcery in which the practitioner touched a part of his own body, thereby causing injury to his victim's body in the same place. . . ." Kepelino's emphasis on singing is unusual among commentators, though Kamakau does state that (p. 34) "a trifling act—the hearing of a chant," can destroy a man. For additional references, see Kamakau, *op. cit.*, p. 131, n. 7, and p. 122, where he calls *ho'opi'opi'o* a "newer" form of sorcery and terms its practitioners "murdering *kahunas*."
- ³⁵ Lono-'opua-kau (lit., Lono-of-the-omens-in-the-clouds). Kamakau, *op. cit.*, p. 59, lists him as one of the 'aumakua gods, of which there were thousands.
- ³⁶ *Heiau*. These structures, of varying size, were consecrated sites of old Hawaiian, pre-Christian ceremonies and worship. Many ruins of these structures remain.
- ³⁷ *Anahulu*. Kepelino was in error. *Anahulu* signifies ten days, not eight. See Pukui and Elbert, *op. cit.*, and Lorrin Andrews, *A Dictionary of the Hawaiian Language* (Rutland, Vt., and Tokyo: Charles E. Tuttle, 1974), s. v. *anahulu*.
- ³⁸ *Kālai-pāhoa* (lit., dagger carving) was a god-image carved from a tree of Moloka'i's legendary grove which sprouted supernaturally and which was inhabited by three sorcery gods. Its malefic potency was believed to be extraordinary; see Beckwith, *Hawaiian Mythology*, pp. 111-112.
- ³⁹ *Kā'ili* (lit., to snatch) was a war god which descended to Ka-mehameha I from earlier rulers. During a battle the image of this god was said to utter cries which could be heard above the sounds of the fight. See Beckwith, *Hawaiian Mythology*, pp. 28-29.
- ⁴⁰ *Hi'uwai*. This water festival was held at night sometime in December. Martha W. Beckwith, *Kepelino's Traditions of Hawaii* (Honolulu: B. P. Bishop Museum Press, 1932), p. 96, hints at the presence of orgiastic features and gives several details which differ from those above. Additional references are listed on p. 193 of that work.
- ⁴¹ *Māmala hoa*, name of a company of warriors of Ka-mehameha I; see Pukui and Elbert, *op. cit.*
- ⁴² *Mokomoko* (lit., hand-to-hand fighting of various kinds, and here, an apotheosis of the various kinds of personal combat included under that term).